

WOMAN'S VARIED INTERESTS

Suggestions for An Easter Dinner



MENU.

Hessian Canapes
Pigeon Soup, Belgian
Lobster Britannia
Breaded Cutlets, Mushroom Sauce Baked Tomatoes
Artichoke Salad
Coffee Strawberry Sponge

FOR the canape allow three table-spoonfuls of flaked tuna fish, two table-spoonfuls of horseradish, pepper, salt, enough sour cream to make a soft spreading paste, and two table-spoonfuls of bread crumbs that have been fried in butter and drained. Beat all together, spread on toast rounds, garnish with a little chopped hard-boiled egg and pimento cut in strips.

Pigeon Soup.
Clean and joint three pigeons and smother in butter. Add one ounce of finely chopped ham, and six ounces of finely chopped onion, and six ounces of flour over them, basting with butter. When done add slowly two quarts of hot white stock, cook one hour, strain; add one cup of freshly cooked green peas, and take enough meat from the bones to dice a cupful in the soup, serve very hot with toasted croutons.

Lobster Britannia.
Saute the meat of two small, or one large, boiled lobster in butter. Having cut it into small pieces, add to it one small boiled cauliflower that has been cooked and cut in short lengths. Add a cup of cream in which an egg has been beaten, pepper, salt and a teaspoonful of Worcestershire sauce. Let it boil up once, and serve garnished with cream. This may be served on toast or with hot finger rolls.

Breaded Cutlets, Mushroom Sauce.
Bread the cutlets in the usual way. Saute in butter a dozen fresh mushrooms, and let them cook five minutes. Then add one cup of red stock, a table-spoonful of horseradish, two table-spoonfuls of ketchup, pepper, salt, the

Goldfish Bowls As Displayed in the Shops

THE goldfish bowl was once a bit of rare beauty. Lately it has been turned to efficiency. There are now comfortable glass boxes with all modern appliances, but little of the beauty found in the round Japanese bowls. Those who seek the more ornamental and artistic holders may find them not only in the small specialty shops, but in some of the larger department stores. One may find ancient Chinese bowls, one yard in diameter, not very deep, and of an inimitable blue ware.

Very pretty and wholly unusual are the modern glass bowls fashioned after the Poret precepts. Simply and beautifully painted globes, long-stemmed glasses greatly enlarged, and others Grecian in purity of line, make the most of the beauty of shining glass and colorful contents. Carefully selected pebbles do much to beautify the bowl. One must be careful to use fern of the proper length, and if one uses a tiny submarine castle its architecture must be appropriate to the entire scheme.

Many of the new aquariums show little tendency to overdecorate, the beauty of the fish and of the bowl itself being sufficient to score. As in the old Chinese dish, where the design of the blue on the creamy white was unusually beautiful, but a very few pebbles were used, a tiny spray of green and a very small black fish house. In one modern glass receptacle the chief attraction was the use of marbles in place of the customary pebbles. Bright greens, reds, yellows and all the other bright shades in which these marbles are made filled, half way, the tall, symmetrical vase, with its greenish handle on each side. Grecian in outline, it was an unusual and splendid receptacle for the small fish which floated in its slender depths. The water sparkled continually with the reflection of the colored marbles. The price of this jar is \$20.

ry-Like Aquarium Designed by Poret.

Another beautiful aquarium is known as the Poret, for it has been designed by him. The top, which contains the water, is tall and slender and of pure glass. It thins and then widens out into the tall and not quite as slender base of glass which has been painted in black and white stripes. The color effect is softened, for the painting is underneath instead of the upper surface of the glass. The appearance of the fish floating in such a vase is fairy-like. The base, in a copy of the original, which is quite as beautiful, is in red, yellow and green coloring. The price is \$20.

Like an immense, beautiful wine glass was another aquarium of shining glass. It had a large spreading bowl, a slender stem and a wide base. A few low-lying greens, some unusually colorful and smooth pebbles and one or two glistening goldfish make this an exceptionally pretty aquarium.

A very large globe, almost perfectly spherical, has just been completed at a certain shop. This globe is beautifully hand-painted in large suggestive lines in black whorl design, with touches of white here and there to en-

With Tabliers Disguised as "Laundress" Overskirts and "Gardener's Daughter" Aprons, Lucile Opens Her Spring Exhibition for "the Trade."

By MERCEDES CARLES.

MAUVE and gray. By that color scheme one recognizes Lucile's New York exhibition room, for it is the same as are her ateliers in Paris and London. At this, her spring exhibition, Lucile used only American materials in order to show what could be done with them. The exhibition proves conclusively that the fabrics can be made up effectively under the supervision of a clothes artist.

Usually Lucile begins an exhibit with tabliers, as do the Parisian couturiers, but unlike her rivals she breaks the monotony of the display by interspersing afternoon and evening gowns. In developing tailleur designs, she has used quantities of gabardine, tussore, summer ratine, and, for light colored suits, a great deal of cloth and covert. She seems specially to favor white, biscuit and chartreuse shades and not to care nearly so much for sand as for gray tones.

Jackets are trimmed with smart buttons and attractive pockets. In gray tussore is a very good straight line tailleur showing typical Lucile features in a collar standing well away from the neck, merging with revers, which also are outstanding, and irregularly shaped cuffs. Many of her cuffs are opened at the inner seam, making a bell of the sleeve from its elbow downward. A particularly fetching blue serge has these cuffs half outlined with black rubber buttons matching those fastening an absolutely plain bodice from left armpit to neck.

Puts Artistry into Girdles.

One notable triumph in tailleurs is a chartreuse ratine whose tablier, oddly folded back at either side, has a tiny semi-circular bib running under the skirt's belt, on to a brocaded bodice. Its jacket has severely straight lines and a flaring, albatross square, collar. Other striking creations are a white braid trimmed black marquisette—considered very novel and practical—a white cloth tailleur and a tan suit having a brown and white striped silk waistcoat.

Lucile delights in girdles. She attains more futti with them than does

any couturier of her class. She takes a bit of beautiful, quaint fabric—instinctively one knows that she found it in an antique shop—and combines it charmingly with a costume in the form of a girdle, unless she decided to use it elsewhere on the bodice. Nature has given her a genius for color blending. She brings together artistically, a cool and a warm shade of a color which nobody else would dream of combining, and the harmony is faultless.

An instance of this supreme art in the handling of colors is a sash in two shades of lemon satin ribbon on a peach satin and tulle dance frock. A rose garland trims the creation from the right shoulder to the hips, which it partially encircles. But the garland is subsidiary to the girdle, which makes the frock what it is in the estimation of clothes critics.

In a single girdle four colors, which might be expected to shriek defiance to each other, are likely to appear, but blended in exactly the right shades and quantity they are exquisite. Consider a model in lavender and green shot silk, whose lemon and green belt has an all green satin buckle, or a costume composed of a reseda green jacket with a lavender chiffon collar, a frock in orange-red, flower-figured, natural colored pongee and a green and lavender sash—colors repeated in a feather-trimmed hat.

On the other hand, she is happy in effects produced by using three shades of gray, and she is very partial to green. However, in her latest collection of models, she seems to have found artistic service for every color under the sun. Also, for the colors which the full moon shines upon.

Simple little morning frocks in cotton crepe elicit murmurs of admiration. And equal approval is expressed for dainty blouses in crepe or handkerchief linen, piped with precisely the right shade of a color.

scaves. Usually of chiffon, they are edged with silver or gold metallic braid, weighted with a wide, heavy border at sash end of gold or silver cloth, veiled with the chiffon.

Surprises are frequent at the mauve and gray atelier. That which drew gasps of delight from the audience was "One of Cleopatra's Nights," an evening

"MANY of her cuffs are opened at the inner seam, making a bell of the sleeve from its elbow downward."

Lucile's mannequins have a genius for wearing hats. They have what millinerydom terms "hat faces." On them any modish chapeau looks ensnaring. The ultra chic shepherdess and the Marie Antoinette shapes are posed to flare so very high at one side of the head that half of the coiffure is exposed. Just a band of ribbon crossing the crown and knotting at the lifted side of the brim trims many a Lucile hat. Not every one can make such utter simplicity "go." She always succeeds. Marquis shapes are numerous. Particularly good is a black satin-crowned black straw faced with orange and carrying a small quill in the two tones. Like all of the other shapes they are fitted to close coiffures. When a hat requires it, the hair is coiled, but rarely is it waved. Few curls are worn.

"Laundress" draped overskirts seem to appeal to the artist of the mauve and gray atelier, for she shows a number of them. "The Gardener's Daughter"—like all of the French couturiers Lucile names her creations—a Dutch blue-checked Mysor silk, has a tablier running into coquettish little hip pockets, a half circle bib and cuffs in pongee, and gains character from rows of black-rimmed pongee-colored buttons.

On rather straight, long lines is another simple frock in pussy willow silk—large white spots on a blue ground—with collar, cuffs and belt in white tussore. Its overdress, parting at front, shows a moderately scant underskirt, for Lucile's underskirts are still narrow, though not so clinging as formerly. A good example of a Lucile skirt is seen in a white satin carrying black satin flounces edged in flutings in white net matching the veiling of a green under-bodice girdled wit' silver cloth. It is a bright tinsel, too, as glittering as that of the lace on one of the most impressive tea gowns—a rose-brocaded chiffon. Extravagantly costly! Perhaps! Lucile revels in beautiful materials and makes the most of them in dainty, surprising ways.

She expresses femininity in a glimpse of a lace petticoat, or an underbodice, in the narrowest of ribbons applied in flower clusters to chiffon to look like embroideries, and in a lavish use of embroidered batiste. Essentially feminine is a dull red and cerise striped wrap, self-truche trimmed. Merely one of those short, full affairs so necessary for summer evenings, but nevertheless impressive because of its collar shaped like a priest's chasuble.

Lucile makes a veritable cult of



TYPICALLY "Lucile" is "Eame," a peach satin and tulle dance frock, with sash in two shades of lemon satin ribbon, and a rose garland from right shoulder to the hips.

marine tulle veiled, blue-green charmeuse evening gown. It was worn by a beautiful blond mannequin, and as she approached from behind the series of grey chiffon curtain she looked as though she had wandered from a frame in some nearby gallery of paintings. Some among that audience forgot, for the moment, that they were at a fashion exhibit. This illusion was assisted by the mannequin's headpiece in silver brocaded cloth supporting black antenna with spikelike ends, while from below the chin, tulle, dropping to the feet, swathed the wondrously colored gown.

More likely to be generally adopted, however, is a second headpiece, composed of a rounded plaque in black silk flatly applied to the right side of the head and supporting a tall aigrette. It was exhibited on a brunette girl, beautiful to be sure, but not more so than any other among Lucile's mannequins, for all are exquisite.

They are chiefly all English, and all look rested and well cared for, and as though they kept regular hours. The vendeuses (saleswomen), uniformly garbed in gray charmeuse, wear gray satin slippers and silk hosiery. Superbly carried off by one of the mannequins was a marvellous exhibition gown of Louis XV period, and suggesting a Velasquez portrait in the coloring of its orange satin bodice, mauve underdress and short overskirt, gold tulle and lace long overskirt and bunch of ancient roses. While everything of Lucile's is perfect, her evening gowns are pictures—the creations of a genius. As one of the grayed vendeuses remarked: "With all of her renown and popularity, not until Lucile is dead will her genius be fully appreciated."



A ROUNDED plaque in black silk supports a tall aigrette, and thus Lucile achieves a striking head-dress.

EVER has Lucile shown a partiality for the Marquis shape, and in this one she uses black straw, black satin for the crown and orange for facing, with a black and orange quill.

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RHODES SCHOLARS DIRECT AID WORK

Young Men Now Busily Engaged in Helping Stricken Belgians.

ENGLAND MAKES REFUGEES WELCOME

Woman Tells of Serious Problem That Confronts British in Providing Assistance.

Rhodes scholars are in charge of the relief work in Belgium. Josephine Roche, of Denver, Colorado, who was sent to London in February by the Commission for Relief in Belgium, describes them as "young men, bright and active and enthusiastic in their work." She expected to make a tour of Belgium for the Commission, but was informed that if she entered the country she could not return for a minimum period of three months.

Miss Roche spent thirteen days in London, instead. She visited Alexandra Palace, where 1,800 Belgian refugees are harbored. Yesterday she described the conditions she found there.

"The problem of taking care of these refugees, she said, 'has unquestionably proved a serious one to the English. They are finding positions for a good many men, about a thousand a month, most of them in railroad construction work, and 900 in Scotland. Work as domestics has been found for the younger women.'

"The children who are housed in Alexandra Palace are taught by a bright young English girl who lived for many years in Belgium and who speaks the French and Flemish languages fluently. The progress made by the little ones is astonishing. The majority of them already speak English very well, and their studies are made easier by singing.

"While I was there they sang the Belgian national hymn in French and Flemish, and wound up with 'Tipperary' in English. They appeared to be a happy and contented lot, and all seemed to have one idea, and one only, that they will soon be back in their native land."

Lindon W. Bates, vice-chairman of the commission, has been elected treasurer in the United States. Contributions received yesterday by the Belgian Relief Fund amounted to \$1,035.79.

With the approach of the warm season, the contents of the kits sent by the Lafayette Fund to the French soldiers will be changed. When 5,000 kits were distributed in the trenches between Arras and Soissons last Sunday, the soldiers asked that socks, pipe stems and tooth powder be substituted for the heavy articles designed for winter wear.

Richard Harding Davis has undertaken the work of supervising the filling of kits. Ralph J. Preston is in Paris, superintending distribution of the kits among the soldiers.

Contributions to the Prince of Wales National Relief Fund yesterday totaled \$378.55; to Mrs. Whitney Warren, for the relief of destitute women and children in France, \$235, and to the Polish Relief Fund, \$319.

Contributions of \$688.11 were received yesterday by Jacob H. Schiff for the European War Relief Fund of the American Red Cross. Dr. Bernhard Dernburg sent \$212.50, S. Myers \$200 and Mrs. Otto Heins \$151.06.

At the Red Cross tea garden at the flower show, Mme. Grouthet and Miss Loxanitch, in Serbian costume, will pour tea on Sunday. Mr. and Mrs. Vernon Castle will dance on Monday, when the proceeds will go to the British-American War Relief Fund.

WHO'S PIED PIPER OF RUTHERFORD?

Police Want to Know How Harrison's Missing Youngsters Get to Neighbor Town.

Some Jerseyites must take a peculiar delight in kidnapping small boys in Harrison, N. J., and dropping them on the streets of Rutherford, N. J. Otherwise the police can't explain a triple mystery which confronts them.

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A year later the same thing happened to a boy named Gassent, of Washington Street.

On Wednesday Charles Shields, four years old, disappeared from in front of his home at 9 Grant Avenue about 10 o'clock. Two hours later he was taken to the Rutherford police station by a man who said he had found the boy crying in the street.

None of the conductors on the trolley lines running between the two towns carried Charles as a passenger. The alternative theory seems to be that some person is addicted with an irresponsible desire to transplant young boys in foreign territory. Charles can't tell just what did happen.

Household Hints No. 6

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